

Amusement The Photoplay

THE motion picture theater is rapidly awakening to the fact that the efforts of its devotees to give it a place coequal on all lines with the plain, old-fashioned theater works neither advantage to the films nor disadvantage to the footlights. Much of the ingenuity which has made the moving picture one of the greatest of modern industries has been devoted to surrounding the silver screen, as far as possible, with the impressions of actual human expression. In many pictures the cast is introduced by individual photographs and the introduction of text is frequently managed with so much colloquial spirit that the effect of human association is powerfully implied. In spite of its vocal silence, the screen employs an enormous amount of human language. Last week it went a step further in promoting the idea of vivid human association and brought forward, in propria persona, Miss June Elvidge, the star of one of the striking photoplays at the Columbia Theater. The manager introduced her to an audience that was delighted to meet the player who had been so pleasingly represented in picture and listened attentively to a little talk and a couple of songs interspersed which set a monologue pace such as very few motion picture stars would willingly undertake to follow. Should the idea be generally taken up, it will mean more work and more study to a rather discouraging extent, for photoplayers who have heretofore regarded their endeavors as completed when they have left the studio.

When the Columbia Theater turned to moving pictures it made the transition complete. Joseph D. Luckett, for many years the Columbia's manager when it produced drama and music, has become one of the screen's most devoted and enthusiastic promoters. His association with David Wark Griffith has covered a period of many years and his present interest is with what he considers the greatest of Griffith's achievements, "The Girl Who Stayed at Home." With both footlights and box office of the legitimate stage represented so potently in a screen theater, the relation emphasizes co-ordination rather than rivalry.

The screen measures its progress by the degree in which it can throw about itself the traditions and impressions of the speaking stage. The stage long, long ago asserted itself as an essential element of social life and thought. The screen does not seek to dispossess it. The title is not held by a war measure, like our own Salsbury law. It has been attacked. Efforts have been made to suppress it under assumption of authority both legal and divine, yet there has never been a moment when the theater dealt action has not exercised enormous interest for good or evil in the social well as facts, dreams as well as realities. The fast fleeting story of the morning picture is but a dream of waking eyes as it silently flits on to its close. The spoken drama transplants the scene to a scene of vital humanity, which becomes almost a part of his own life.

Threats of a literary revolt against the motion picture director are being circulated. Is art to have its own peculiar little furies of bohemism? The man who has written a successful story that has brought him fame and money is told by the director that the story cannot repeat that success in picture form without being remodeled to suit the director's mind. It is said that there have been times when the author could not recognize his story in the picture called by his name. Perhaps the author is a bit unreasonable, but many a man is contending that the director's inability to succeed in a picture is a literary sign so that its own failure to recognize it is indication of a lack of the director himself in the demands of "the art of art." The popular mind will take sides according to its fancy, but the right is surely on the side of the director. The shoemaker ought to be able to mend a shoe without destroying its original design.

Outlook for Pictures—Cheery news comes from the press department of the Famous Players-Lasky Corporation.

The present spring and summer, it is said, promise to be the most active from a production standpoint that the Pacific coast has experienced since the industry grew into being on the western slope. Particularly is this evident at the west coast studios of the Famous Players-Lasky Corporation, where it is said the early summer will see a great number of companies engaged simultaneously in the making of new productions.

George L. Lasky, vice-president of the organization, who recently returned from New York, has already made a number of announcements affecting both the eastern and western studios, including the signing of a new contract with Fatty Arbuckle, who is to appear in a screen adaptation of Robert W. Chambers' "The Firing Line." It will be filmed in the near future.

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The arrival of Capt. Robert Warwick, late of Gen. Pershing's staff, to play the leading role in William Gillette's famous drama of civil war time, "Secret Service," is also announced.

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continues to increase in popular esteem. The Paramount-Mack Sennett comedies, produced in Los Angeles, also are said to be developing new angles in humor and increased popularity. The Famous Players-Lasky Corporation, it is claimed, is alive keenly to the fact that the public today demands not only excellence in acting and production but stories that cannot be surpassed.

The coming year, Mr. Lasky says, assures sufficient "glory and business for all." Whatever superficial indications there may be of turmoil or unrest, beneath the surface, the future of the photodramatic art is assured.

Palace. The greatest of all D. W. Griffith's Artcraft productions, "The Girl Who Stayed at Home," is promised at Loew's Palace Theater all this week, beginning today at 3 p.m.

Robert Harron is cast in the leading role and instead of Lillian Gish Griffith has introduced a new star, Clarence Seymour. The cast includes also George Fawcett, Tully Marshall, Kate Bruce and Richard Barthelmess. S. E. V. Taylor, the author, has chosen the theme of the girl who stayed at home and fought her own battles of the great war in silence, observing meanwhile the heroic fighters of America in a strange land. It blends tense dramatic action with character delineation and comedy.

Ralph Grey returns broken-hearted to America after a love affair with a French girl who is affianced to another. He enlists when the great war involves America and goes to France. Jim Grey, the other brother, loved "Cutie Beautiful," a cabaret dancer who lives straight for Jim, who is forced by the draft board into service and both brothers are killed as members of the famous lost battalion. The story graphically depicts the rescue of the boys' graves and the wounding of Jim in battle and his restoration to "Cutie" and Ralph's happy ending.

Wallace Reid will be the picture star at Moore's Garden Theater the first three days of this week in Paramount's production of "Alias Mike Moran," a screen story of a lad who started out yellow and finished true red, white and blue. A martial background furnishes high lights for the narrative that embodies a salubrious lesson in patriotism. Wednesday and Thursday Carmel Myers will be pictured in "The Little White Savage," and the last two days of this week Harry Morey will be shown in "Fighting Destiny."

Short-reel features will also have orchestral accompaniment.

Strand. Fannie Ward will be pictured at Moore's Strand theater the first four days of this week in "Common Law," Cleve Kinkaid's Harvard prize play, one of the most versatile and dramatic impersonations she has contributed to the silent drama.

Thursday and the remainder of the week Priscilla Dean will be pictured in "A Silk-Lined Burglar," a filmed melodrama based on one of the "Boston Blackie" stories. Novelty of plot is claimed as conspicuous feature.

Short-reel subjects also will be shown to accompaniments by the orchestra.

Empire. The week's offering of the Empire includes, today and tomorrow, Theda Bara, in "Salome"; Tuesday, J. Warren Kerrigan, in "Come Again Smith"; Wednesday, M. Petrova, in "The Panther Woman"; Thursday, May Allison, in "Peggy Does Her Darndest"; Friday, Carmel Myers, in "Who Will Marry Me"; and Saturday, Jane and Catherine Lee, in "Smiles."

Lyric. The Lyric Theater will offer today and tomorrow "Don't Change Your Husband"; today matinee only, Houdini, in "The Master Mystery," second episode; Tuesday, Wednesday, Alice Joyce, in "The Hidden Truth"; Thursday, Billie Rhodes, in "The Lamb and the Lion"; Friday, Charles Ray, in "His Musical Sneeze"; and Saturday, William Desmond, in "The Prodigal Son." Matinees only, Francis Ford, in "The Silent Mystery."

Apollo. Attractions at Apollo's Apollo will be today and tomorrow, Norma Talmaide, in "The Probation Wife"; Tuesday, Wednesday, Alice Joyce, in "The Lion and the Mouse"; Thursday, Kay Laurell, in "The Brand"; Friday, Charles Ray, in "The Girl Dodger"; Saturday, Marion Davies, in "The Belle of New York."

Circle. The Circle Theater program will be today, "Don't Change Your Husband"; tomorrow, Dorothy Dalton, in "Hard Boiled"; Tuesday, Enid Bennett, in "Happy, Though Married"; Wednesday, Louise Huff, in "Crook of Dreams"; Thursday, "The Brand"; Friday, Albee Brady, in "The World to Live In"; Saturday, Marguerite Clark, in "Mrs. Wiggs of the Cabbage Patch."

Revere. The program for the Revere Theater will be today, Elsie Ferguson, in "His Parisian Wife"; tomorrow, Wallace Reid, in "The Dub"; Tuesday, John Barrymore, in "The World to Live In"; Wednesday, Enid Bennett, in "Happy, Though Married"; also, Houdini, in "The Master Mystery"; Thursday, Cecil B. De Mille's "Don't Change Your Husband"; Friday, "William S. Hart, in "The Breed of Men"; Saturday, Kitty Gordon, in "The Unveiling Hand."

Plaza. The Plaza program will be today through Tuesday, William S. Hart, in "Breed of Men"; Wednesday and Thursday, Alice Brady, in "The World to Live In"; Friday and Saturday, Charles Ray, in "The Girl Dodger."

Olympic. The Olympic will show today and tomorrow, Helen Ware and Thomas Santschi, in "The Garden of Allah"; Tuesday, Alice Brady, in "The World to Live In"; Wednesday, Enid Bennett, in "Happy, Though Married"; also, Houdini, in "The Master Mystery"; Thursday, Cecil B. De Mille's "Don't Change Your Husband"; Friday, "William S. Hart, in "The Breed of Men"; Saturday, Kitty Gordon, in "The Unveiling Hand."

Truxton. The Truxton will show today and tomorrow, Mabel Normand in "Kick-ey"; Tuesday, Violet Mersereau, in "Nature Girl"; Wednesday, Billy Rhodes, in "Toop-Loo"; Thursday, J. Warren Kerrigan, in "Drifters"; Friday, Baby Marie Osborn, in "The Old Maid's Baby"; Saturday, Constance Talmadge, in "Her Only Way."

Savoy. Crandall's Savoy—Today and tomorrow, Marguerite Clark, in "Mrs. Wiggs of the Cabbage Patch"; Tuesday, Kay Laurell, in "The Brand"; Wednesday, Marion Davies, in "The Belle of New York"; Thursday, Carlyle Blackwell, in "Hit or Miss"; Friday, Ethel Clayton, in "Maggy Pepper"; Saturday, Vivian Martin, in "You Never Saw Such a Girl."

Avenue Grand. Today's attraction at Crandall's Avenue Grand will be "The Belle of New York," featuring Marion Davies in the role originated by Edna May, with "East Lynne With Variations," a comedy; tomorrow, Rex Beach's "The Brand," featuring Kay Laurell; Tuesday and Wednesday, Marguerite Clark, in "Mrs. Wiggs of the Cabbage Patch"; Thursday, Lisa Ogilvy, in

Knickerbocker. "What Every Woman Wants" will be shown also as Crandall's Knickerbocker today and tomorrow, with a comedy, "Jinx and Jinxie's," "Good Luck, Annabelle," featuring Billie Burke, will be shown Tuesday and Wednesday; J. Warren Kerrigan, in "The End of the Game," Thursday and

Metropolitan. The much discussed film, "What Every Woman Wants," is to have its first local showing at Crandall's Metropolitan today and until Thursday. Its curiosity-provoking title refers, it is said, to a dominant desire of woman-kind, as old as civilization itself, the problem is rendered particularly interesting in a dramatic story of modern life. The cast, headed by Grace Darmond, noted screen beauty, includes Wilfred Lucas, Barbara Tennant, Bertram Grassby, Forrest Stanley and others. Striking costumes worn by Miss Darmond are one of the dominant features of the film. A comedy and a pictorial news reel also are shown. The remainder of the week "A Man and His Honor," a comedy drama, in which Tom Moore is featured, will be shown, with "Rough on Roller Skates" and the Screen News

Garden. Charles Ray, the Thomas H. Ince star, will be featured at Loew's Garden Theater the first four days of this week in William McClelland's "The Girl Who Stayed at Home."

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Thursday and the remainder of this week, Elmo K. Lincoln will be featured in "Fighting Through," as a son of the Confederacy brought to look upon the flag of America as an enemy ensign, but in his effort to prove his bravery to the woman he loves, he also comes to love the flag.

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Columbia. Charles Ray, the Thomas H. Ince star, will be featured at Loew's Garden Theater the first four days of this week in William McClelland's "The Girl Who Stayed at Home."

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